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Krannert Art Museum
500 E. Peabody Drive
Champaign, Illinois 61820

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Champaign, IL 61820
Permit #75

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Gallery Hours
Tuesday, 10:00 a.m.-5:00 p.m.
Wednesday, 10:00 a.m.-8:00 p.m
Thursday, Friday, Saturday, 10:00 a m.-5:00 p.m.
Sunday, 2:00-5:00 p.m.

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Lois Conner, *Guilin Guangxi, China* 1986
Platinum print, 7″ x 17″

KRANNERT ART MUSEUM CALENDAR

SPRING, 1987

JANUARY
23 Exhibitions Opening: *Intimations and Imaginings: The Photographs of George H. Seeley; Robert Turner: A Potter's Retrospective; Under Western Eyes: Walls of China in Photographs,* 5:30-7:30 p.m.
25 Gallery Talk: Sarah Handler, *The Walls of China,* 3:00 p.m.

FEBRUARY
1 Gallery Talk: George Dimock, *The Photographs of George H. Seeley,* 3:00 p.m.
8 Public Lecture: Robert Turner will discuss his exhibition, *A Potter's Retrospective,* 3:00 p.m.

MARCH
1 Exhibitions close
6 Exhibitions Opening: *The Art of Ellen Lanyon; Chinese Calligraphy and Painting: The Jeannette Shambaugh Elliott Collection at Princeton,* 5:30-7:30 p.m.
7 Public Lecture: Ellen Lanyon will discuss her paintings, 3:00 p.m.

APRIL
1 Public Lecture: Professor Richard Barnhart, *Chinese Calligraphy and Painting,* 7:30 p.m.
8 KAMA Lecture/Reception: Everett Rice, *The Paintings of Bartolomé Esteban Murillo,* 7:30-9:30 p.m.
12 Exhibitions close
18 Exhibitions open to the public: *Graduate Student Exhibition; The Extraordinary Art of Henry Darger;* 10:00 a.m.
25 Exhibitions Opening: 8:00-10:00 p.m.
30 Spring Lecture/Luncheon: Christina Nelson, Curator of Decorative Arts, The Saint Louis Art Museum, 11:30 a.m.-2:00 p.m.

MAY
24 Exhibitions close. Museum galleries will remain closed until June 9.

Robert Turner, *Ashanti* 1980
Stoneware, 13¾″ high

MUSEUM HOURS AND INFORMATION

Museum Office Hours:

Monday through Friday, 8:00 a.m.-5:00 p.m.

Gallery Hours:

Tuesday, Thursday through Saturday, 10:00 a.m.-5:00 p.m.
Wednesday, 10:00 a.m.-8:00 p.m.
Sunday, 2:00-5:00 p.m.
Closed on Mondays, National Holidays, March 20, April 19, May 26 through June 8.
Admission Free

Information and Reservations

Those desiring information or wishing to schedule a guided tour of the Museum should write or call:

Krannert Art Museum
500 East Peabody Drive
Champaign, Illinois 61820 (telephone: 217/333-1860)

SPRING EXHIBITIONS

Intimations and Imaginings: The Photographs of George H. Seeley
January 24-March 1

A major retrospective exhibition devoted to the photographs of George H. Seeley (1880-1955). A friend of Alfred Stieglitz and an important member of the Photo-Secession, Seeley exhibited his work widely between 1904 and 1910. A lifelong resident of Stockbridge, Massachusetts, he was a passionate idealist and committed aesthete whose landscapes, nudes, still-lifes, and allegorical figure studies reveal a pronounced symbolist influence. His superbly crafted gum-bichromate and platinum prints transpose the intimate and familiar subjects of his native Berkshire Hills into visionary, enigmatic mood pieces. Seeley's work constitutes a distinctive chapter in the history of American pictorial photography.

The exhibition, organized by The Berkshire Museum and touring under the auspices of the New England Foundation for the Arts, is funded in part by a grant from the National Endowment for the Arts, an agency of the federal government.

Robert Turner: A Potter's Retrospective
January 24-March 1

A survey of work produced over the past 15 years by one of the most influential of contemporary American ceramicists. The forms Turner (born in 1913) creates are jar-shaped and columnar vessels whose irregular contours and slab and bar exterior additions allude to non-western clay forms. Turner's response to these sources, particularly to the potteries of Africa and, lately, the pueblo-dwellers of Arizona, embraces their formal and expressive richness and, additionally, serves him as a means for reaching beyond what he sees as the confining Eurocentrism of modernism. A prime element in Turner's art is its sensitivity to the nature of the material; surface, configuration, and color — red, black, and white — evoke the earth and the clay from which his work is drawn. Indented, scratched and scored, bearing the marks of tears and mends and a smoothly abraded skin, the result of a novel sandblasting technique, Turner's vessels are essentially sculptural forms. The finely adjusted relationships of shape and contour carry the artist's nuanced gesture in these works whose monumentality far exceeds their modest dimensions.

Organized by the Milwaukee Art Museum.

Under Western Eyes: Walls of China in Photographs
January 24-March 1

The Krannert Art Museum's Museum Studies course has put together an exhibition of ten Western photographers working in China from 1860 to 1986. Travelers in China have always been intrigued by the walls which are a dominant part of both landscape and cityscape, representing unique concepts and attitudes in Chinese culture. In the 1860s Felice Beato, John Thomson and Charles Weed produced large albumen prints which are documentary in intent, delineating in exquisite detail an exotic land and its inhabitants. Donald Mennie and Osvald Sirén at the turn of the century captured the spirit of Beijing's walls, now demolished, in their books containing fine photogravures and collotype reproductions of their photographs. Henri Cartier-Bresson and Marc Riboud photographed the turbulent years from the late 1950s through the 1970s. When the country became open to tourism in the 1980s, a number of American photographers were attracted to the New China. These included Eliot Porter, Lois Conner, and Leo Rubinfien, whose work reflects the range and diversity of contemporary photographic practice.

The Art of Ellen Lanyon
March 7 to April 12

This first survey exhibition of the art of Ellen Lanyon covers the period 1960 to the present. Long associated with the second generation of Chicago Imagist artists, especially Seymour Rosofsky and Irving Petlin and, at a remove, James McGarrell and Robert Barnes, Lanyon has nevertheless pursued a distinctly individual course in her work. With varying emphases, Lanyon's paintings and drawings reflect a continuing fascination with the poetic transformation of familiar objects seen as repositories of memory. Lanyon's favored imagery of the implements of the magician's trade conveys her preoccupation with the elision of unexpected objects or conditions. The artist's vivid images are couched in an exceptionally rich expressive language characterized by an inventive formal sense, glowing color and a fine, supple draftsmanship.

Organized by the Krannert Art Museum, the exhibition is supported in part by a grant from the National Endowment for the Arts.

Chinese Calligraphy and Painting: The Jeannette Shambaugh Elliott Collection at Princeton
March 7 to April 12

Calligraphy is the most esteemed art form in China and the most personalized artistic statement, mirroring the artist's personality and reflecting the events and feelings of his life. It is an art form which was fully developed by the fourth century and is practiced by all painters and the educated elite. The works in this exhibition are from the Ming and Qing dynasties (1368-1912), a time when individual creativity infused the historical models with a new vitality. The pieces cover the full range of script-types, many individual styles, and in some cases show the range of a particular artist. Included too are a few paintings and albums that are examples of the complex interrelationship of painting, calligraphy and poetry.

The Extraordinary Art of Henry Darger
April 18 to May 24

Henry Darger (1892-1972) was an outsider artist whose life was spent in Chicago. His large and individual production was utterly unknown until after his death. Artistically self-taught, Darger is now increasingly acknowledged as one of the major primitive artists of our time. The facts of his life are simple. He grew up largely in orphanages, was a solitary, earned a meager livelihood as a menial in Catholic hospitals, attended Mass four or five times a day, obsessively collected a wide variety of cast-off and kitch objects, kept detailed records of the weather, wrote a typed, single-spaced manuscript of 19,000 pages entitled *The Story of the Vivian Girls in What Is Known as the Realms of the Unreal or the Glandelinian War Storm of the Glandico-Abbienian Wars, as Caused by the Child Slave Rebellion.* As illustrations for this effort, he created more than 300 large (up to 10 feet long) watercolor drawings of great beauty. These complex, by turns brilliantly and lyrically colored works, frequently utilize images appropriated from children's coloring books, the comics, newspapers, and other popular sources. The adventures described commonly reflect a commingling of their creator's fantasies and daily events. His imaginings often hovered on the fringes of sanity, yet Darger's art transformed obsession into a luminous production that transcends the circumstances of its making.

Organized by the Krannert Art Museum.

Graduate Student Exhibition
April 18-May 24

Variety, originality, and experiment are the characteristics of the annual group of theses exhibitions of candidates for the MFA degree in the School of Art and Design.

Follower of the Pan Painter, *Attic Red Figure Amphora* c. 475 B.C.
Clay 12⅝" x 7⅞" x 7⅞"
Gift of Mr. Harlan E. Moore

EXHIBITION OPENINGS

All of the special exhibitions during the Spring will have a festive opening. Dates and times are: Friday, January 23, 5:30-7:30 p.m.; Friday, March 6, 5:30-7:30 p.m.; and Saturday, May 25, 8:00-10:00 p.m. Please mark them on your calendar and plan to join us!

SPRING LECTURE/LUNCHEON

Christina Nelson, Curator of Decorative Arts at The Saint Louis Art Museum, will be guest speaker for the Spring Lecture/Luncheon scheduled for Thursday, April 30 at 11:30 a.m. Her topic will be period rooms, their development as a museological concept and their present use at The Saint Louis Art Museum.

Members will receive further information and a reservation form in the mail.

MEMBERS' TRIP

A special four-day trip to Historic Williamsburg and Garden Week in Virginia is scheduled for April 21-24. Sponsored by the Krannert Art Museum Council, this carefully planned and economical excursion promises to be a very special experience. Members will receive a printed brochure describing the trip in detail and are advised to make their reservations early.

PAYROLL DEDUCTION FOR UNIVERSITY OF ILLINOIS EMPLOYEES

For U. of I. employees wishing to join the Krannert Art Museum Associates, membership dues can now be paid by payroll deduction. Those wishing to take advantage of this program should call the Museum office at 333-1860.

KRANNERT ART MUSEUM ASSOCIATION LECTURE/RECEPTION

A special lecture/reception for Members will be held on Wednesday, April 8 at 7:30 p.m. Everett Rice, a distinguished lecturer and curator specializing in Spanish art will discuss the paintings of Bartolomé Esteban Murillo. A reception will follow.

Bartolomé Esteban Murillo, *Christ After the Flagellation*
Oil on canvas, 50⅛" x 57½"
Gift of Mrs. Herman C. Krannert

ADDITIONS TO THE COLLECTION

The Museum's collection has received a number of important and welcome gifts in recent months.

In the area of prints and drawings, Mr. Nathan Lerner donated 3 monumental watercolor drawings by Henry Darger. These richly colored works are particularly fine examples of the artist's use of appropriated images in depicting his idiosyncratic world of obsession and fantasy. Professor Dennis Rowan made a gift of 6 etchings by David Bushman and a computer-mediated photograph, entitled *Specimen,* by Byron Sletten. Professor Bushman donated 5 etchings by Dennis Rowan. Dr. David Paisley gave two series of 24 etchings each by the contemporary Hungarian etcher Joseph Pecsenke entitled *Commedia del'Arte.*

You rule by pathetic display, a photo-montage by Barbara Kruger was purchased from the Museum's recent survey exhibition devoted to the work of this important contemporary American artist. A large watercolor and gouache painting, *Winter Lotus* (1986), by the contemporary Chinese artist Yang Yanping was also added to the collection. Both were purchased with Museum Acquisition Funds.

A recent, visually dramatic ceramic sculpture entitled *Eulogy Vase Series — Kachina for Robert Goddard* (1986) was a gift of the artist, Don Pilcher.

The decorative arts collection has been a particularly fortunate recipient of an abundance of new additions.

Mr. Roger S. Bumstead donated the Vivienne Clark Bumstead collection of Pueblo Indian Pottery. Consisting of 31 pieces, this group of clay forms includes representations from each of the major pottery styles found in American Southwest Indian pueblos.

Mrs. William E. Kappauf presented the Museum with two fine examples of 18th century English ceramics: a reticulated basket and plate tipped in manganese, rare examples from the Liverpool pottery Herculaneum, c. 1780-1846, and a black transfer openwork basket in the Wedgewood taste, c. 1780. The continued generosity of Mr. and Mrs. Willis Bruce is evidenced in 6 fine turn-of-the-20th century pieces, including a Quezal plate in memory of Professor William L. Everitt.

There have also been significant additions purchased with Harlan E. Moore Charitable Trust funds. A Sèvres Biscuit group, called *The Grape Eater,* modeled by Falconet after Boucher, c. 1755, shows a shepherd and shepherdess in a pastoral setting, the young man offering his companion grapes while a dog reclines at their feet. A Chinese Ming dynasty bronze kettle is a beautiful recreation of archaic models, with spout, handle and legs formed from composite mythical animals. A Chinese Tang dynasty stoneware vase has a lovely pale jade colored glaze. Additional purchases include an important English salt glaze teapot complete with cover (1750) in the form of a seated camel attended by an Englishman and an oriental; of particular significance is the clarity of detail from the mold. An extremely fine and rare Whieldon type English coffee pot complete with cover, c. 1750, has spontaneous multicolored splashed glaze. And a Bristol, "Delft" type English blue and white dinner plate, c. 1750, has a freely drawn pair of oriental figures in a fanciful landscape.

We wish to thank all of our donors for their generous support.

FROM THE DIRECTOR

This past autumn was a notable time for the Museum, founded in 1961 and now in its 25th year.

On September 27, the Krannert Art Museum Council hosted a Progressive Dinner as a major fund raising effort on behalf of the Museum. This highly successful gala event allowed the Council to more than meet its goal of supporting the Museum Shop. We are deeply grateful to all those Council members who worked so hard to make the evening such a festive and elegant occasion.

On November 14th, ground was at last broken for the Kinkead Pavilion, the second addition to the Museum in its relatively brief history. The 20,000 square foot structure was made possible by an initial gift from William S. Kinkead and then a subsequent donation from his estate, as well as funds from the Krannert Charitable Trust, the National Endowment for the Arts and smaller contributions from a number of other donors. Space in the Kinkead Pavilion will be equally divided between galleries, largely for the permanent collection, and office and work space. The 10,000 square feet of additional gallery space will provide a 60% increase in exhibition area while overall the Kinkead Pavilion will add approximately 40% more usable space to the existing facility. Realized will be a project of particular interest to Mr. Kinkead, a gallery to be devoted to changing exhibitions of graphic art and photography and print study and storage facilities. Staff offices will be moved into the new wing and the vacated spaces will be remodeled into a café and a museum shop. A grant from the NEA Art in Public Places Program will partially fund exterior sculpture by Tom Otterness. The design for the Kinkead Pavilion by the Chicago firm of Booth/Hansen & Associates has already been awarded a prestigious *Progressive Architecture Award* for excellence. Completion of the project is expected in the Spring of 1988.

On November 20th, a splendid gala reception and dinner honoring past donors was held in the Museum. This festive occasion also celebrated the announcement of the formation of two new museum affiliates: the Friends and the Museum Circle. Recognizing the Museum's critical need for acquisition funds, members of both groups are dedicated to providing resources for significant additions to the collection. Membership in the Friends is based on an annual gift of $1000 or more while Circle membership reflects a cummulative donation of $10,000 or more. We are deeply grateful to the Acquisition Committee — Lynn Hay, Rosann Noel, co-chairmen, and Bertha Berger, Maryann Bitzer and Jane Kelley — whose efforts made the creation of these groups possible.

Kinkead Pavilion of the Krannert Art Museum (rendering)
Lawrence Booth, Architect
Booth/Hansen & Associates

Krannert Art Museum
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